

B. A. 11250



ANTOLOGIA

DE

OBRAS PARA GUITARRA

ELEGIDAS, REVISADAS Y DIGITADAS
POR
ISAIAS SAVIO

RICORDI

NOTA DEL EDITOR

Isaías Savio nació en la ciudad de Montevideo el 1° de octubre de 1900. En sus primeros años estudió música y piano en el Conservatorio Franz Liszt, y más tarde guitarra con el profesor Conrado P. Koch.

De 1924 a 1929 se radicó en Buenos Aires. En 1930 realizó una tournée por toda su tierra, y en 1931 llegó al Brasil, radicándose definitivamente en ese país. Excursionó por Brasil de norte a sur, divulgando la guitarra por intermedio de conciertos, radio y publicaciones.

Actualmente, Savio es profesor de guitarra del "Conservatorio Dramático e Musical de São Paulo", cátedra por él mismo fundada en 1947.

ANTOLOGIA DE OBRAS PARA GUITARRA

Revisadas y digitadas por Isaías Savio

GAVOTA⁽¹⁾

FRANCESCO CORBETTA
(Pavia 1612 - París 1681.(?))

ALLEGRETTO

con grazia

The musical score is written for guitar in G major (one sharp) and 3/4 time. It begins with the tempo marking 'ALLEGRETTO' and the performance instruction 'con grazia'. The score is divided into sections marked with rehearsal letters: C.1, C.2, and C.3. The piece concludes with a 'FINE' marking on the fifth staff. The bottom right of the page is marked 'D.C.al Fine'.

(1) Extrada del libro de Oscar Chilcotti - (Ricordi - Editor)

ALEMANDA⁽¹⁾

(Sobre la muerte de Francesco Corbetta)

ROBERT DE VISÉE

(Profesor (?) de S. M. Luis XIV)

ANDANTE

mf

C.2

C.3

C.2

C.3 C.4

C.7

p

f

f

f

1^a

2^a

C.2

C.1

C.3

C.5

C.7

C.2

C.2

C.1

C.3

C.5

C.7

pp

(1) Extraída del libro de Oscar Chilesotti - (Elconé - Editor)

CAPRICHÓ ⁽¹⁾

FRANCESCO ASIOLI DA REGGIO

(Compositor y guitarrista italiano,
mitad del siglo XVII)

QUASI ANDANTE

The musical score for 'Capricho' is presented on seven staves. It begins with a tempo marking of 'QUASI ANDANTE'. The key signature has one sharp (F#), and the time signature is 3/4. The notation includes various guitar-specific techniques, such as fingerings indicated by circled numbers (1, 2, 3, 4, 5) and specific techniques like 'C.2' and 'S.7'. Dynamics are marked throughout, including 'cresc.', 'f' (forte), 'mf' (mezzo-forte), 'p' (piano), and 'sf' (sforzando). The piece concludes with a first ending (1º) and a second ending (2º), both leading to a final cadence. The word 'rit.' (ritardando) is written below the final staff.

(1) Adaptación: Issias Savio.

PRELUDIO

GASPAR SANZ

(Calandra 1674 - Madrid 1710)

ANDANTE, POCO SOSTENUTO

Musical score for "PRELUDIO" by Gaspar Sanz. The score is written for a single melodic line on a treble clef staff in G major (one sharp). The tempo is "ANDANTE, POCO SOSTENUTO". The piece consists of 10 measures. Measure 1 starts with a piano (p) dynamic. Measures 2-3 contain a first ending (C.2) marked with a double bar line and a repeat sign. Measures 4-5 contain a second ending (C.2) marked with a double bar line and a repeat sign. Measures 6-7 contain a third ending (C.7) marked with a double bar line and a repeat sign. Measures 8-9 contain a fourth ending (C.5) marked with a double bar line and a repeat sign. Measure 10 contains a fifth ending (C.3) marked with a double bar line and a repeat sign. The piece concludes with a final cadence in measure 11.

4 PIEZAS DE LA SUITE EN SOL MAYOR⁽¹⁾

LODOVICO RONCALLI
(Bergamo, a fines del 1600)

PRELUDIO

$\text{♩} = 66 \text{ M.M.}$

The musical score for the Prelude in G Major by Lodovico Roncalli is presented on a single staff. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked as $\text{♩} = 66 \text{ M.M.}$. The piece begins with a treble clef and a key signature of one sharp (F#). The dynamics range from *f* (forte) to *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and fingerings (1-4). Chord symbols are indicated above certain measures: C.2, C.7, C.5, and C.3. The piece concludes with a final cadence marked *f*.

(1) Extraídas del libro de Oscar Chilesotti - (Ricordi - Editor)

GIGA

Musical score for "GIGA" in G major, 2/4 time. The score consists of nine staves of music. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p*, *f*, *mf*, and *cresc.* Fingerings and articulations are indicated by numbers and dots. Rehearsal marks C.5, C.2, C.7, and C.3 are present, along with measures marked with circled numbers 1 through 7.

SARABANDA



GAVOTTE



ANDANTE

(della Gran Sonata)

FEDERICO MORETTI
(Nació en Italia a mediados
del siglo XVIII - Madrid 1838)

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It consists of seven staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'ANDANTE'. The score includes various musical notations such as slurs, ties, and fingerings. Dynamics include *p* (piano), *pp* (pianissimo), and *cresc.* (crescendo). The score is annotated with several measures and measures groups:

- Staff 1: Measures 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Musical score for a piano piece, featuring ten staves of music. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (3/4 and 4/4), and dynamic markings like *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-4 in circles. Chord symbols C.2, C.3, C.4, C.5, and C.7 are placed above specific measures. The piece concludes with a double bar line and a final chord marked *p*.

2^a vez dím.

B.A.11950

CONRADANZA

FERNANDO FERANDIÈRE

(Zamora, a mediados del siglo XVIII)

ALLEGRO

RONDO

ALLEGRO

FERNANDO FERANDIÈRE

Musical score for a single melodic line on a grand staff. The score consists of eight staves of music. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as dynamics (*f*, *mf*, *p*, *cresc.*), articulation (accents, slurs), and repeat signs. The score is divided into sections labeled C.2 and C.3. The first section (C.2) spans the first four staves. The second section (C.3) spans the fifth and sixth staves. The third section (C.3) spans the seventh and eighth staves. The score concludes with a double bar line and the word "FINE".

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OBERTURA

Op. 15

FILIPPO GRAGNANI

(Liorna 1767-1812)

ALLEGRO

C. 7

f *mf* *p* *fp*

Musical score for a piano piece, featuring eight staves of music. The key signature is G major (one sharp). The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *mf*, and *f*. Fingerings are indicated by numbers 1-4. The piece concludes with a final chord and a fermata.

Musical score for piano, featuring eight staves of music. The key signature is G major (one sharp). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamics and markings include:

- cresc.* (crescendo)
- p* (piano)
- mf* (mezzo-forte)
- f* (forte)
- ff* (fortissimo)

The score concludes with a double bar line and a repeat sign.

C. 1. C. 1. C. 5. C. 2.

D. C. dal § al ¶ y sigue.

Musical score for piano, featuring eight staves of music in G major. The notation includes various rhythmic patterns, dynamic markings (*f*, *mf*, *p*), and articulation marks. The piece concludes with a double bar line and repeat signs.

Dynamics and markings: *f*, *mf*, *p*, *sf*, *sf*, *f*, *f*, *f*.

Rehearsal marks: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Tempo/Character: *cr. 180.*

Rehearsal marks: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

SONATA

Op. 5

FERDINANDO CARULLI
(Nápoles 1770 - Paris 1841)

LARGO

Musical score for Sonata Op. 5 by Ferdinando Carulli, LARGO movement. The score is in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'LARGO'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). There are also repeat signs and first/second endings marked 'C. 1', 'C. 2', and 'C. 9'. The piece concludes with a 'D. G. al Fine' marking.

ALLEGRETTO

RONDO

Measure 1: f

Measure 2: p

Measure 3: f

Measure 4: p

Measure 5: f

Measure 6: p

Measure 7: f

Measure 8: p

Measure 9: $poco\ cresc.$

This page contains eight staves of musical notation in G major (one sharp). The notation includes various dynamics and performance markings:

- Staff 1:** Features eighth-note patterns with accents. Dynamics include *f* and *p*. Fingerings 1, 2, 3, and 4 are indicated.
- Staff 2:** Continues the eighth-note patterns. Dynamics include *f* and *p*. Fingerings 1, 2, 3, and 4 are indicated.
- Staff 3:** Continues the eighth-note patterns. Dynamics include *f* and *p*. Fingerings 1, 2, 3, and 4 are indicated.
- Staff 4:** Features a change in dynamics to *ff*. Includes a section label *C. 2* and a circled 2.
- Staff 5:** Continues the eighth-note patterns. Dynamics include *ff* and *p*. Includes a section label *C. 2*.
- Staff 6:** Continues the eighth-note patterns. Dynamics include *f* and *p*. Includes a section label *C. 2*.
- Staff 7:** Continues the eighth-note patterns. Dynamics include *p* and *f*. Includes a section label *C. 2*.
- Staff 8:** Continues the eighth-note patterns. Dynamics include *f* and *p*. Includes a section label *C. 2*.

Musical score for piano, featuring eight staves of music in G major. The notation includes various musical symbols such as notes, rests, and dynamic markings. Rehearsal marks C.2, C.3, and C.2 are placed above the staves. Performance instructions like "poco cresc.", "a tempo", and "rall." are included. The piece concludes with a double bar line and repeat signs.

MINUE

Op. 276 - N° 19

FERDINANDO CARULLI
(Nápoles 1770 - París 1841)

ALLEGRO

p m p l

f

p m p

cresc.

poco rall. . .

FINE

TRIO

mf

p

mf

f

MINUE

W. MATIEGKA
(Bohemia 1773 - Viena 1830)

ALLEGRETTO

The musical score for the Minuet by W. Matiegka consists of six staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked ALLEGRETTO.

Staff 1: Starts with a forte (*f*) dynamic. It features a series of eighth-note chords. A first ending bracket labeled $\phi.2$ spans the final two measures. A piano (*Pizz.*) marking is indicated below the staff.

Staff 2: Continues the melody. It includes a first ending bracket labeled $C.2$ and a mezzo-forte (*mf*) dynamic marking.

Staff 3: Features a piano (*p*) dynamic marking.

Staff 4: Includes first ending brackets labeled $\phi.2$ and $\phi.1$. It ends with a forte (*f*) dynamic.

Staff 5: Continues the melody with a forte (*f*) dynamic. A first ending bracket labeled $\phi.2$ is present. The staff concludes with a fortissimo (*ff*) dynamic and the word FINE.

Staff 6: Labeled "Junto al puente" (Joining the bridge). It begins with a piano (*p*) dynamic and includes a first ending bracket. The piece concludes with a forte (*f*) dynamic and a piano (*Pizz.*) marking.

Junto al puente

f *p* *Pizz.* *f* *p*

f *p*

p

p

Pizz.

Junto al puente

p *D.C. al Fine*

The musical score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The tempo is marked 'Andante' (implied by the 'C' time signature). The score consists of eight staves of music. The first staff begins with a forte (f) dynamic and a piano (p) dynamic section. The second staff includes a 'Pizz.' (pizzicato) instruction. The third and fourth staves continue the melodic development with various articulations. The fifth staff is marked with a 'p' dynamic. The sixth staff continues the melodic line. The seventh staff includes a 'Pizz.' instruction. The eighth staff concludes the piece with a 'D.C. al Fine' instruction. The score is characterized by frequent triplets and slurs, indicating a rhythmic and melodic complexity.

ALLEGRO

de la 2ª Sonata

FRANCESCO MOLINO

(Florence 1775 - Paris 1847)

C. 3

f

dolce

C. 3

p

C. 3

espress.

f

espress.

C. 2

C. 7

Musical score for a single melodic line, consisting of eight staves. The music is in 2/4 time with a key signature of one sharp (F#). The score includes various dynamics and articulations:

- Staff 1: *f* (forte), *C. 2* (Crescendo 2), *f* (forte).
- Staff 2: *f* (forte).
- Staff 3: *f* (forte), *C. 2* (Crescendo 2).
- Staff 4: *p* (piano).
- Staff 5: *cresc.* (crescendo), *f* (forte).
- Staff 6: *f* (forte).
- Staff 7: *mf* (mezzo-forte), *mf* (mezzo-forte), *cresc.* (crescendo).
- Staff 8: *C. 2* (Crescendo 2), *dolce* (dolce).

Musical score for piano, featuring nine staves of music. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings. The music is characterized by frequent triplets and slurs. Performance instructions like *cresc.*, *p*, *f*, *dolce*, *rall.*, and *espress.* are interspersed throughout the score.

The score is divided into sections marked with $\phi. 3$ and $\phi. 2$. The first section ($\phi. 3$) spans the first three staves. The second section ($\phi. 2$) spans the fourth and fifth staves. The third section ($\phi. 3$) spans the sixth and seventh staves. The fourth section ($\phi. 2$) spans the eighth and ninth staves.

The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings. The music is characterized by frequent triplets and slurs. Performance instructions like *cresc.*, *p*, *f*, *dolce*, *rall.*, and *espress.* are interspersed throughout the score.

This page contains eight staves of musical notation, likely for a piano solo. The music is written in G major, indicated by one sharp (F#). The time signature is 3/4. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, and dynamic markings like 'p' and 'f'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some specific markings like 'C. 3' and 'mf'.

ALLEGRETTO.

Op. 32 - N° 1

FERNANDO SOR

(Barcelona 1778 - Paris 1839)

Musical score for *Allegretto*, Op. 32 - N° 1 by Fernando Sor. The score is in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are several slurs and phrasing marks. The second staff has a *f* dynamic. The third staff has a *mf* dynamic. The fourth staff has a *p* dynamic. The fifth staff has a *p* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *p* dynamic. The eighth staff has a *p* dynamic. The score ends with a double bar line and a repeat sign.

TEMA CON VARIACIONES

Op. II

FERNANDO SOR

(Barcelona 1778 - Paris 1839)

ANDANTE

11 VARIACION

Piu vite



2ª VARIACION

TEMPO I.



3ª VARIACION

poco più



4ª VARIACION

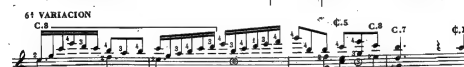




51 VARIACION
MENOR



61 VARIACION



ANDANTINO

Op. 2 - N° 3

FERNANDO SOR

(Barcelona 1778 - Paris 1839)

6^a en Re

6^a en Re

♩. 5

♩. 2

♩. 3

♩. 1

C. 1

♩. 5

♩. 3

♩. 5

♩. 6

♩. 7

♩. 9

dolce

♩. 3

FINE

p

♩. 7

1.

2.

rit.

♩. 7

♩. 7

Dolce al Fine

FOLIES D'ESPAGNE

Op. 15 - N° 1

FERNÁNDO SOR

(Barcelona 1778 - Paris 1839)

ANDANTE

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'ANDANTE'. The score is divided into two main sections: the first section and the '1.ª VARIACION'. The first section includes a piano ('p') marking and a 'C. 2' instruction. The '1.ª VARIACION' section is more technically demanding, featuring many sixteenth and thirty-second notes, and includes 'C. 2' and 'C. 3' instructions. The score concludes with a final cadence.



2: VARIACION



3: VARIACION



40

C.7

C.4

C.5

C.6

C.2

4ª VARIACION

C.5

C.5

C.2

C.5

C.2

C.4

C.2

C.7

MINUETTO - ANDANTE

p

dolce

B.A.11250

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is G major (one sharp). The piece begins with a piano (*p*) dynamic and a *dolce* marking. The notation includes various articulations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7). Rehearsal marks are indicated by "C.2", "C.4", and "C.7". The dynamics vary throughout, including *f* (forte) and *mf* (mezzo-forte). The piece concludes with a *FINE* marking.

SONATA

Op. 15

MAURO GIULIANI

(Bologna 1781 - Nápoles 1829 (?))

ALLEGRO SPIRITOSO



♯.2 ♯.7 ♯.4

f *mf*

Cantabile

p *pp* *mi i mi i mi i mi*

con sentimento

p

tranquillo

C.8 ♯.2 ♯.2

pp *pp*

Musical score for a piano piece, featuring nine staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one sharp (F#). The piece begins with a treble clef and a common time signature. The first staff has a circled '3' under a note. The second staff has a circled '2' under a note. The third staff has a circled '3' under a note. The fourth staff has a circled '2' under a note. The fifth staff has a circled '2' under a note. The sixth staff has a circled '1' under a note. The seventh staff has a circled '2' under a note. The eighth staff has a circled '2' under a note. The ninth staff has a circled '2' under a note. The piece ends with a double bar line and a fermata.

Dynamics and performance markings include: *f* (forte), *mf* (mezzo-forte), *p* (piano), *ff* (fortissimo), and *calmo* (calm).

The image shows a page of a musical score for the opera 'L'Espresso' by Giuseppe Verdi. The score is written for a piano and is in the key of G major (one sharp) and 2/4 time. The tempo is marked 'Allegretto'. The score begins with a piano introduction, indicated by the 'C.2' marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'f' (forte) and 'mf' (mezzo-forte) are used throughout. The score is divided into sections, with 'C.1' marking the beginning of a new section. The text 'marcando il basso' is written below the piano part, indicating a change in the bass line. The score is written on a single staff, with the piano part indicated by the 'p' marking. The overall style is characteristic of 19th-century Italian opera music.

The musical score consists of ten staves of music, primarily in treble clef. The notation includes various rhythmic values, accidentals, and dynamic markings.

- Staff 1:** Starts with a piano (*p*) dynamic. Includes fingering numbers 1, 2, 3, 4, 5, 6, 7.
- Staff 2:** Continues the melodic line with a piano (*p*) dynamic.
- Staff 3:** Features a *CRACC.* (crescendo) marking.
- Staff 4:** Includes a forte (*f*) dynamic and a piano (*p*) dynamic.
- Staff 5:** Starts with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic and a piano (*p*) dynamic.
- Staff 6:** Contains markings *♩.4* and *♩.5* above the staff.
- Staff 7:** Includes a piano (*p*) dynamic and a mezzo-forte (*mf*) *dolce* marking.
- Staff 8:** Features a *C.5* marking above the staff.
- Staff 9:** Includes a *C.2* marking above the staff.
- Staff 10:** Ends with a piano (*p*) dynamic.



MINUE

ANTONIO DIABELLI
(Mottasec 1781 - Vienna 1858)

ALLEGRO

C.1

The musical score for the Minuet by Antonio Diabelli is presented in two systems. The first system (measures 1-14) is in treble clef and contains the main body of the piece. It begins with a treble clef and a key signature of one flat. The tempo is marked 'ALLEGRO'. The first measure is marked 'C.1'. The score includes various musical notations such as notes, rests, and dynamic markings. The second system (measures 15-18) is in bass clef and contains the Trio section. It begins with a bass clef and a key signature of one flat. The Trio section is marked 'TRIO C.1'. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a 'FINE' marking.

Measures 1-14: *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*. *FINE*

Measures 15-18: *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*. *FINE*

SONATINA

ALLEGRO

NICCOLÒ PAGANINI

(Génova 1784 - Niza 1840).

C.1 C.3
 f mf
 C.1
 p
 C.2
 C.3
 1. 2.
 f
 Junto al puente
 p f
 C.5
 C.6

NOCHE FELIZ⁽¹⁾

FRANZ GRUBER

(Compositor, guitarrista austriaco)

1787 - 1863

LENTO

The musical score for "Noche Feliz" is presented in a single-staff format, typical of guitar sheet music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is indicated as "LENTO". The score is divided into six lines of music. The first line starts with a mezzo-forte (mf) dynamic and includes a "C. 7" marking above a chord. The second line features a piano (p) dynamic and a "C. 5" marking. The third line has a mezzo-forte (mf) dynamic and includes "C. 2" and "C. 4" markings. The fourth line starts with a mezzo-forte (mf) dynamic and includes a "C. 7" marking. The fifth line features a piano (p) dynamic and a "C. 2" marking. The sixth line starts with a mezzo-forte (mf) dynamic and includes "C. 7" and "C. 4" markings. The piece concludes with a piano (pp) dynamic. Various musical notations, including chords, arpeggios, and fingerings, are used throughout the score.

(1) La letra de esta canción (José Mohr, 1792 - 1848) fue musicada por el guitarrista Gruber en la víspera de Navidad de 1818.

PRELUDIO

LUIGI CASTELLACCI
(Pisa 1797 - Paris 1845)

ALLEGRO NON TROPPO

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'ALLEGRO NON TROPPO'. The score contains ten staves of music. The first staff starts with a 'C.2' rehearsal mark. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several fingerings indicated by numbers 1, 2, 3, and 4. Dynamic markings include 'p' (piano) at the beginning of the first staff and 'p' at the end of the tenth staff. The score includes several rehearsal marks: 'C.2' appears on the first, fourth, sixth, eighth, and tenth staves; 'C.4' appears on the sixth staff; and 'C.6' appears on the seventh staff. The piece concludes with a final chord on the tenth staff.

ESTUDIO

Nº 14 (1)

DÍONISIO AGUADO
(Madrid 1784 - 1849)

ALLEGRO MODERATO

mf

C.2

C.2

C.2

C.3

C.2

C.3

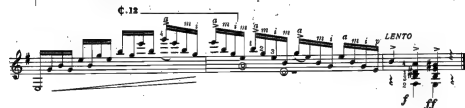
C.5

C.7

C.8

(1). AGUADO - SAVIO

B.A.11950



ANDANTINO

FÉLIX HORETZKY

(Polonia 1786 - Edimburgo 1837)



CAPRICHO

№ 1

LUIGI LEGNANI

(Ferrara 1790 - Ravenna 1877)

ANDANTE

LARGHETTO

MATTEO CARCASSI
(Florence 1792 - Paris 1853)

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'LARGHETTO'. The score contains the following elements:

- Staff 1:** Starts with a triplet of eighth notes, followed by a half note. Dynamic marking: *pp*. Includes a circled '3' and a circled '1'.
- Staff 2:** Continues the melodic line with eighth and sixteenth notes. Dynamic marking: *f*.
- Staff 3:** Features a slur over a group of notes. Dynamic marking: *p*.
- Staff 4:** Includes a circled '2' and a circled '3'. Dynamic marking: *p*.
- Staff 5:** Continues the melodic development. Dynamic marking: *p*.
- Staff 6:** Includes a circled '1' and a circled '2'. Dynamic marking: *f*.
- Staff 7:** Features a slur and a circled '2'. Dynamic marking: *cresc.*
- Staff 8:** Ends with a final chord. Dynamic marking: *pp*.

ESTUDIO

MATTEO CARCASSI
(Florence 1792 - Paris 1853)

ALLEGRO

The musical score for 'ESTUDIO' by Matteo Carcassi is presented in a single system of eight staves. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'ALLEGRO'. The score begins with a piano (*p*) dynamic. The first staff contains the initial melody with various fingerings indicated by numbers 1-4. The second staff continues the melody. The third staff is marked 'FINE' and 'p'. The fourth staff is marked 'C. 2' and 'p'. The fifth staff is marked 'C. 2' and 'p'. The sixth staff is marked 'cresc.' and 'p'. The seventh staff is marked 'p' and 'p'. The eighth staff is marked 'D. C. al Fine'.

MINUE

FRANCISCO HÜNTEN

(Compositor, guitarrista alemán 1793-1878)

ALLEGRO

D. C. al Fine

BAGATELA

Op. 4 - N° 2

HEINRICH MÄRSCHNER

(Zittau, Sajonia 1795 - Hannover 1861)

ANDANTE

B.A.11250

ESTUDIO

FRANZ SEEGER

(Compositor, guitarrista alemán
a principios del siglo XIX)

ANDANTINO

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'ANDANTINO'. The first staff contains a series of chords and single notes, with dynamics *f* and *p*. The second staff continues the melody with a *dolce* marking and triplet figures. The third staff features a *criso.* (crescendo) marking and a *f* dynamic. The fourth staff has a *p* dynamic. The fifth staff continues with a *p* dynamic. The sixth staff introduces triplet figures and a *mf* dynamic. The seventh staff has a *criso.* marking and a *f* dynamic. The eighth staff has a *p* dynamic. The ninth staff has a *p* dynamic. The tenth staff concludes the piece with a *p* dynamic and a final chord.

PRELUDIO

Dedicado a su amigo
FERNANDO SOR

ADOLPHE LE DHUY
(Compositor, guitarrista francés
nació a fines del siglo XVIII)

MODERATO

The musical score is written on eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'MODERATO'. The score includes various musical notations such as notes, rests, and fingerings. Above the staves, there are tempo markings: 'MODERATO' at the beginning, and 'C. 3', 'C. 5', and 'C. 8' indicating different sections or measures. The score is written in a clear, legible style with standard musical notation.



FOLIES D'ESPAGNE

(2ª Variación)

FRANÇOIS DE FOSSA
(Compositor, guitarrista francés
nacido a fines del siglo XVIII)



VARIACIONES SOBRE UN TEMA RUSO

6^a en Re

ANDREI SYCHRA

(Vilna 1773 - San Petersburgo 1851)

ANDANTINO

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It begins with an introduction marked 'ANDANTINO'. The first variation, '1ª Variación', features a series of eighth-note patterns with various fingerings and articulation marks. The second variation, '2ª Variación', continues with similar rhythmic motifs. The score includes dynamic markings such as 'cresc.' and 'poco cresc.' to indicate changes in volume. Various musical notations, including treble clef, key signature, time signature, and fingerings, are used throughout the piece.

C.3

poco cresc.

C.3

3ª Variación

f

C.3

C.10 C.8

C.3

rit.

C.10

PASTORAL

6ª en Re

ALLEGRETTO

A. DONNADIEU

(Compositor, guitarrista francés
a principios del siglo XIX)

7

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100

Musical score for piano, featuring eight staves of music. The key signature is G major (one sharp). The notation includes various dynamics (f, p, mf), articulation (accents), and performance markings (crescendo, decrescendo). The piece concludes with a double bar line.

поп. rall. y dim.

B.A.11250

CAPRICHIO

Op. 13 - N° 3

J. G. MERTZ
(Presburg 1806 - Viena 1856)

ALLEGRO

Musical score for *Capriccio Op. 13 - N° 3* by J. G. Mertz. The score is written for a single melodic line on a treble clef staff with a key signature of one flat (B-flat). It consists of seven staves of music. The first staff begins with the tempo marking *ALLEGRO*. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *p* (piano) and *cresc.* (crescendo). There are also performance instructions like *a* (accents) and *mf* (mezzo-forte). The piece is divided into sections marked *C.1*, *C.3*, and *C.5*. The final staff ends with a double bar line and a repeat sign.

♩.10

C.3

p i p m

p a m i

cresc.

mf cresc.

mf

♩.2

♩.10

p i m a

C.1

♩.10

ESTUDIO

№ 7

LEONARD SCHULZ

(Nació en Viena 1814.- (?))

ALLEGRO

LEONARD SCHOLZ
(Nació en Viena 1814.-(?))

Liedchen
Op. 10, No. 2

16

Musical notation for a piano piece, featuring ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures, and dynamic markings like *p* (piano) and *a tempo*. The music consists of continuous eighth-note patterns, with some staves showing more complex rhythmic figures and articulation marks.

RONDO

Op 51-N° II

NAPOLEON COSTE
(Doubs 1806 - Paris 1888)

ALLEGRO MODERATO

Musical score for Rondo Op. 51-N° II by Napoleon Coste. The score is in 2/4 time, key of D major, and consists of 32 measures. It features a single melodic line on a treble clef staff with various ornaments and dynamics.

The score includes the following markings:

- Tempo: ALLEGRO MODERATO
- Composer: NAPOLEON COSTE (Doubs 1806 - Paris 1888)
- Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32.
- Ornaments: $\phi.3$ (measures 3, 11, 19, 27), $\phi.7$ (measures 17, 31).
- Dynamics: *f* (measures 17, 19), *mf* (measures 29, 31).
- Rehearsal marks: C.7 (measure 17), 1. (measure 21), 2. (measure 22).
- Other markings: π (measure 17), π (measure 19), π (measure 29), π (measure 31).

SUEÑO

(ESTUDIO)

JOSE VIÑAS
(Barcelona 1823 - 1888)INTROD.
ANDANTE

rit.

p a m i

C.3

1.

2.

p a m i

p



ALHAMBRA

(parte final)

SÉRÉNATA ANDALUZA

JUAN PARGAS
(El Ferrol 1843 - Málaga 1899)

VIVO

ad libitum

CANTABILE

C.1

C.1

C.3

con espr.

C.3

C.2

C.3

dolce

ad libitum

rall.

con brio

ALLEGRETTO

C.3

C.2

p

C.2

C.2

PARRANDA GRANADINA

BIENO BIENSO

p

C.1 *f* *animando*

C.7 *rasgueado* *fff* *p*

C.10 C.7 G.8 C.5 C.7 C.4

fff *rasgueado* *fff* *fff* *fff*

rit. *p* *a tempo*

C.7

C.7

C.6 C.7

B.A.11250

3 PRELUDIOS PÓSTUMOS

LENTO

FRANCISCO TARREGA

(Villarreal 1854 - Barcelona 1909)

6^a en Re

1. *♩. 10* *♩. 10* *C. 2* *12* *dim.* *♩. 2* *♩. 7* *♩. 2* *1.* *♩. 2* *2.* *♩. 7* *p* *pp*

LENTO con sentimento

2. *♩. 8* *♩. 3* *poco rit.* *a tempo* *molto legato* *C. 3* *C. 1* *1.* *2.*

ANDANTE espress.

3. *♩. 5* *♩. 3* *♩. 9* *♩. 10* *♩. 8* *♩. 2* *♩. 3* *len.* *♩. 2* *♩. 3*